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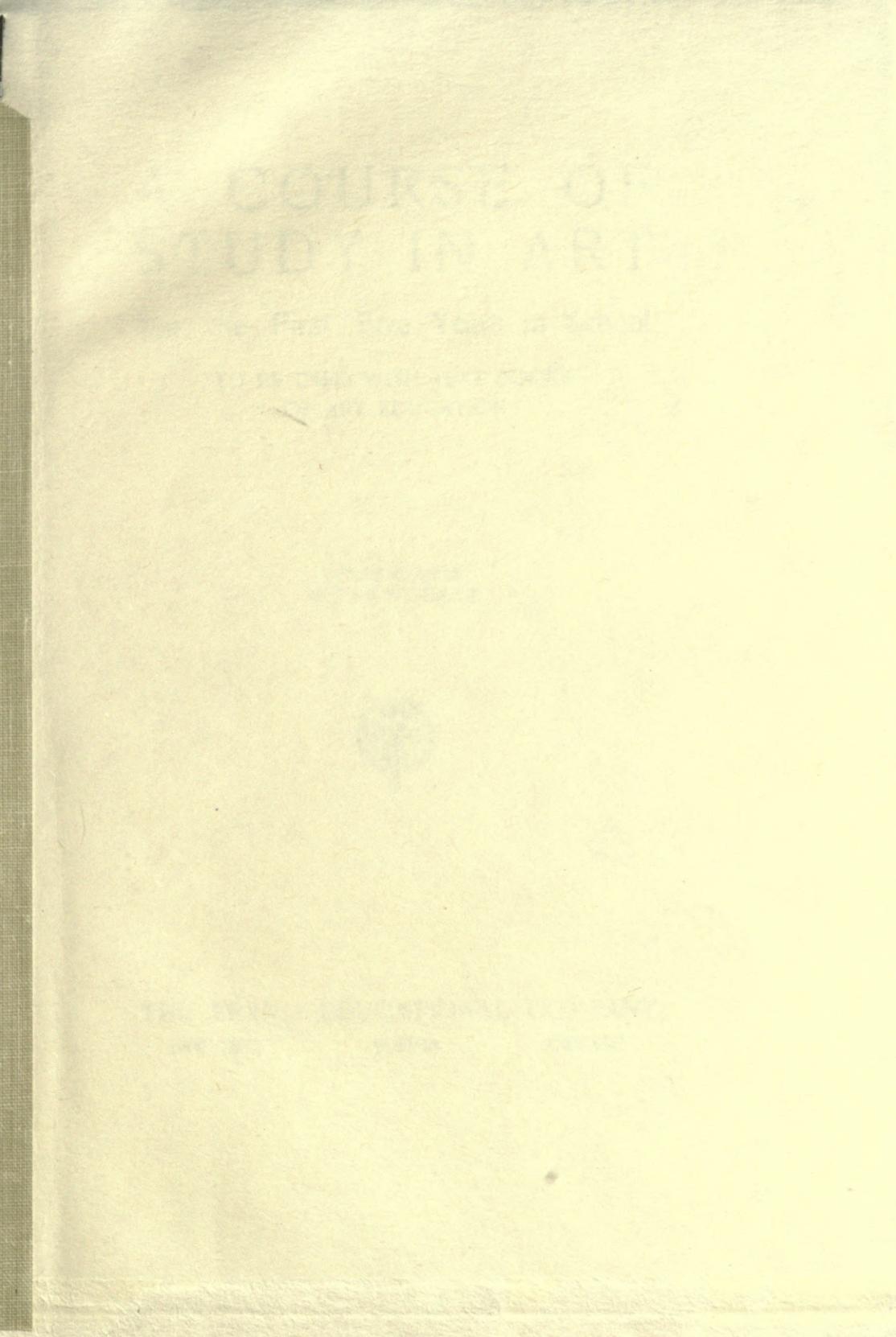
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A COURSE OF STUDY IN ART

For the First Five Years in School

TO BE USED WITH TEXT BOOKS
OF ART EDUCATION

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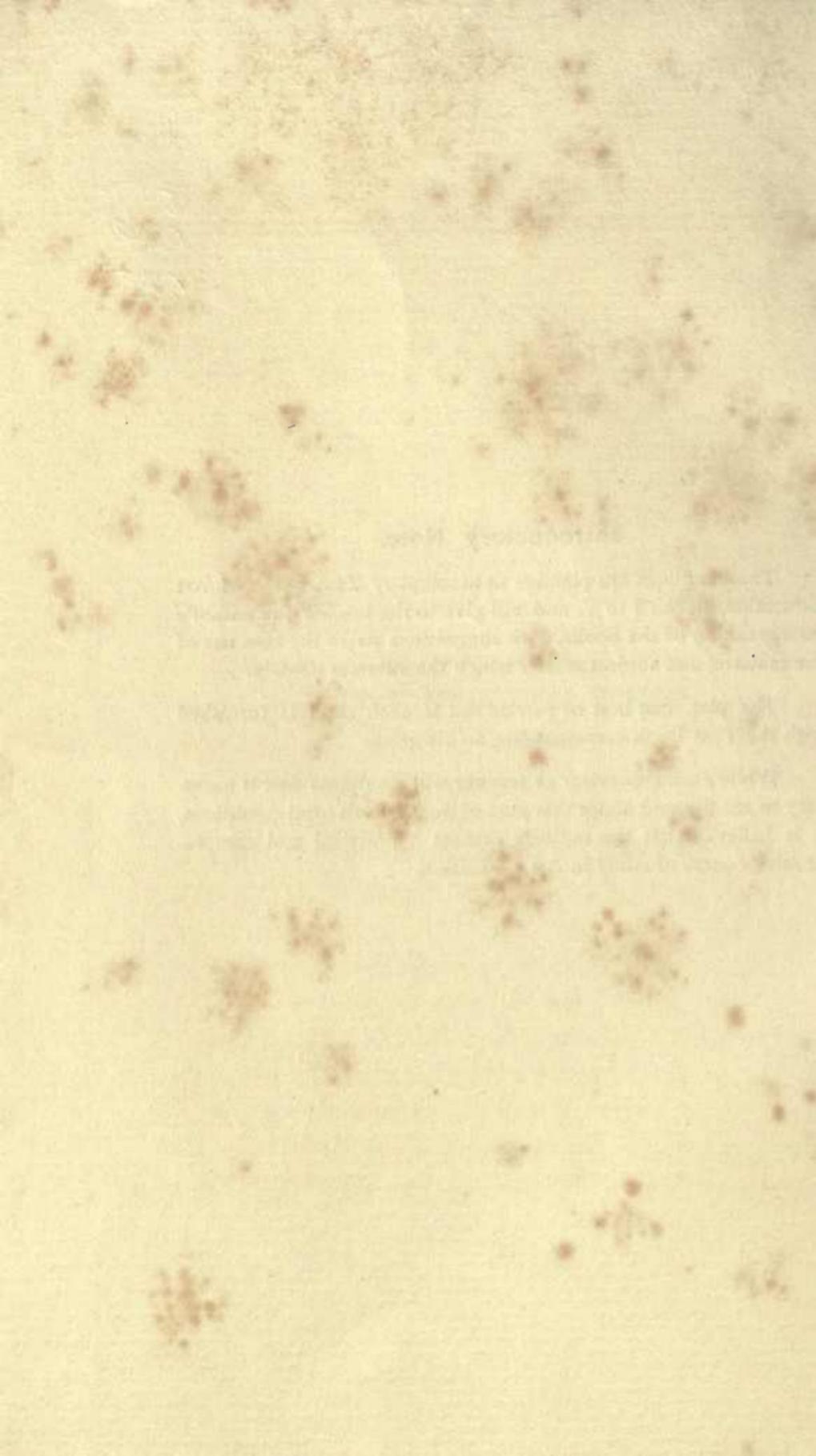
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Introductory Note.

These outlines are planned to accompany Text Books of Art Education, Books I to V, and will give to the teacher the author's interpretation of the books, with suggestions as to the best use of the material and subject matter which the volumes contain.

The plan can best be carried out if each child is furnished with the Text Book corresponding to his grade.

While each supervisor or teacher will doubtless find it necessary to modify and adapt this plan of work to suit local conditions, it is believed that the outlines present a practical and comprehensive course of study in Art Education.



GENERAL SUGGESTIONS

THE subjects treated in these outlines are classified in the Text Books under the following heads: I. Landscape, or Out of Doors; II. Plant Life, or Growth, Blossom, Fruit; III. Human and Animal Life, or Life and Action; IV. Still Life, or Beauty in Common Things; V. Perspective, or Apparent Direction of Edges and Outlines; VI. Geometry, or Measuring and Planning; VII. Design, including Pure Design, Decorative Design, and Constructive Design.

For obvious reasons the lessons outlined do not follow the arrangement of pages in the Text Books. The season of the year, its available material, local surroundings and conditions, and the general course of study must determine very largely when certain subjects may best be taught, which subjects may wisely be expanded and which contracted or omitted.

Each teacher should control her own equipment for work. To a greater degree than is often realized the success or the failure of a lesson is due to the character of the teacher's preparation. The practical value of wisest thought and clearest insight depends finally on skilful execution; and such execution necessitates thoughtful

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planning of details and the provision of all needed accessories. Otherwise, there is confusion, waste of time and energy, and a final result of discouragement and needless failure.

Water-color is the most desirable medium for color work. The results, artistically considered, are more satisfactory than those obtained through the use of pastels, wax crayons, and colored chalks. While beautiful results are sometimes obtained with these mediums, the impossibility of preserving the picture renders them less practicable for school use than water-color. Wax crayons often produce scratchy lines and uneven effects. Chalks are usually crude in color, and for that reason do not tend to cultivate a refined color sense. In fact, any dry medium in the hands of the children is apt to result in littleness and tightness of work. It is only the brush that responds at once to the impulse in the mind of the artist. This individuality of expression is one of the greatest charms of Japanese art. Experience has proved again and again the desirability of using water-colors as a medium of expression with little children. They have been successfully used even in the Kindergarten.

No brush smaller than No. 7 should be used,

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and No. 8 is recommended. In addition to the three-color box and the large brush, each pupil should be provided with a small sponge or soft clean piece of cotton cloth, a bit of blotting paper frequently renewed, and a water-color pan. These pans should be of uniform size, and not less than $1\frac{1}{2}$ inches deep. If those in the market cannot be obtained, the little pans can be made at any tinshop and painted inside with white enamel. The teacher who has tried to distribute and gather a large number of water holders of varied sizes and shapes, will appreciate the advantages of a uniform set.

The common Manila paper known as practice paper is suitable for water-color, crayon, and pencil. Its soft yellow-gray tone harmonizes with color as glaring white does not. Children should be provided with large sheets of this paper — never smaller than 6" x 9", and when the exercise permits, the 9" x 12" size should be used. In the upper grades, it will be found convenient to have a quantity of large sheets, cut 12" x 18", for use in brush studies of grasses, cattails, corn, and other sturdy growths. To make the use of this large paper possible with the ordinary school desk, an improvised drawing board is necessary. These

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"boards" may be cut from pasteboard that is heavy enough not to warp, or better still, they may be cut from bookbinder's board, or trunk board. Boards of this last named material will last several years. Their use has proved so beneficial to the work that in a number of schools boards have been used with all sizes of paper, thus permitting the pupil to sit upright when drawing or painting, instead of bending over the desk, and to see his sketch in the same position that he sees his model or study, as any artist would work. The sheets are fastened to the board by means of a little patented device known as the Niagara clip, which is purchased at any stationer's at slight expense.¹ In class criticisms, the boards simplify the difficulty of collecting the drawings and of exhibiting the work, for but two minutes are required to gather the boards with the sketches on them, and to place them in the chalk-rail, against the blackboard, in full view of the class.

For wash-drawings, silhouettes, or any work in neutral values, the Prang black water-color may be used, as a much more convenient medium than ink. In the first grade, if the pencil is used at all it should be of large soft lead. Even this is less desirable for little children than black

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crayon or charcoal. For outline drawing, a piece of crayon or charcoal should be sharpened at the end; for mass drawing, the side of a piece about an inch long should be rubbed over the paper. In grades above the second, the Prang Sketching Pencil is an excellent pencil for general use.

Colored crayons of the quality usually supplied in schools are used to the best advantage in decorative work, although even here preference should be given to water-color. All studies of plant growth and of still life should be arranged against a suitable background. A very simple and practical background can be made by tying two tall pieces of heavy pasteboard together, like a book-cover, and standing them on edge. Or, two pieces of wood from a soap-box may be nailed together at right angles, the upright board measuring 12" x 19", the bottom board 12" x 12". Studies can be placed on the horizontal board, and a tinted paper arranged against the upright, for a background. Of course, these background devices are to be placed on boards across aisles, or better still on small stands or tables especially planned for this purpose. No lesson in plant growth or still life should be attempted unless at least six studies are arranged for a class of

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forty-eight pupils. One study should be arranged in front of every other aisle.

The lessons are planned on a basis of a daily twenty-minute period in the first three grades; a half-hour period three times a week in the fourth, fifth, and sixth grades, and a three-quarter hour period twice a week in the seventh and eighth grades. Where conditions make it necessary or best to depart from these plans, the lessons may easily be adapted to particular cases.

The great purpose of these lessons is to lead the child to see beauty in some phase of his environment. His insight is deepened, his field of vision enlarged, and his ideals shaped by associating what he himself sees with what others have seen and expressed, in pictures and in literature. This is the inestimable value of the beautiful illustrations, poems, and text of the books.

COURSE OF STUDY IN ART FIRST YEAR IN SCHOOL

BOOK I is to be in the hands of the children in lessons in which the teacher desires to make use of the pictures as a basis for conversational or language work. They may receive much benefit from the pictures, long before they are able to read the text. After interest has been awakened in the picture, and much discussion of their own similar observation and experience has been held with the children, the teacher may read the lessons to them, while their eyes follow the printed words. In later lessons, when the children are able to read quite freely for themselves, the teacher need not hesitate to pronounce for the children any words which they cannot read. Under favorable conditions, children should be able to read from the books after being three months in school.

Outline for the Month of September.

FIRST WEEK. General acquaintance with school-room conditions, especially with the new book. Show children the pictures; let them discuss them freely. Lead discussions particularly to the thought suggested on page 1. "Where is the little girl? What is she doing? She wishes to know if the day will be pleasant so that she may play out of doors, or go to a picnic, or wear her new dress to school. What color is the sky on a pleasant day?"

SECOND WEEK. Acquaintance with the paint-box, the brush, and the water-color pan. Give repeated exercises in the distribution, placing, and opening of boxes. Show children how

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to apply a water-wash, or how to dampen the paper. Show how to moisten the cake of color; how to lift color with the brush; how to apply a clear blue wash to dampened paper, covering the entire surface. Further conversations regarding blue sky, pleasant weather, etc. Page 2 in text book.

THIRD WEEK. Conversations regarding the green grass — a soft carpet for the earth, making pleasant places in which to play. “Clear blue sky and soft green grass! I will show you how to paint them.”

FOURTH WEEK. Conversations with children relating to clouds: when seen; their color; sometimes there are many, sometimes few, sometimes none at all in the sky. Paint blue sky, leaving in the damp paper certain spaces untouched by blue color. Add green foreground. Page 3.

Note: The teacher should not proceed with a new step until the exercises leading up to it have been mastered by the children. It is useless to try for good effects with green grass for instance, until children can apply a clear, transparent sky wash; and cloud effects should not be attempted until blue sky and green foreground can be rendered satisfactorily.

“One step at a time and that done well
Is a very good rule.”

FIRST YEAR IN SCHOOL

Outline for the Month of October.

FIRST WEEK. Conversational lessons based on page 14. Paint from large showy flower, of strong characteristics, such as is suggested on page 15. Vary with exercises from bright berries, as on page 18.

SECOND WEEK. Conversational lessons based on page 4. Compare with pages 2 and 3. Relate to evening effects and rainy days, as observed by the children. These simple effects in grays may be done in charcoal mass, or with the brush and ink or black water-color.

THIRD WEEK. Silhouettes of seed-pods, grasses, or grains, in large size, on narrow panels of paper. Try for size, placing, shape, and characteristic growth. Be sure that specimens are interesting and well arranged against background for children to see. Pages 16 and 17.

FOURTH WEEK. Conversational lessons on the pumpkin—its use, how and where it grows, what we do with it on Hallowe'en, etc. Paint from large specimen, of rich color. Use pages 19 and 20.

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Outline for the Month of November.

FIRST WEEK. Conversations relating to sunset skies:—"When do we see bright colors in the sky? Who has seen a beautiful sunset? Who has seen a sunrise? Let us paint the rosy color of the sunset sky, and the grass, with the shadows of evening stealing over it." Use page 10. Children may memorize poem on page 12.

SECOND WEEK. Studies from seed-pods and fruits in silhouette or in color. Base lessons on thought of the harvest time—the gathering of fruits and vegetables for winter use, and of seeds for planting in the spring. See page 21 for suggestions. Vary these lessons with exercises in paper folding, leading from first simple folds given on pages 52 and 53 to folding of barn, bin, market basket, etc., on page 60.

THIRD WEEK. Landscape washes with sunset sky, and November foreground. Grains, seed-pods, fruits, and vegetables in silhouette, or pumpkin again, in color. Use pages 16 to 21.

FOURTH WEEK. Free illustration in charcoal or crayon of stories based on the Thanksgiving

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idea. Paper folding of Priscilla kerchief, table-cloth, napkins, etc.

Outline for the Month of December.

FIRST WEEK. If snow is on the ground, give landscape washes to represent blue sky, leaving lower part of paper uncolored, to represent snow. Give conversational lessons based on snow sports and games. Discuss pages 26 and 27. After dramatic action, give exercise suggested on page 27. If there is no snow, give landscape washes in neutral values, as on pages 4 and 5, on paper of different shapes and sizes.

SECOND WEEK. Winter sunsets. Use page 11, omitting tree if desired. Conversation based on page 13. Read children the whole of Stevenson's delightful poem, "Bed in Summer." Paper folding of sled.

THIRD WEEK. Conversations based on approach of Christmas. Draw and cut from paper, toys as suggested on pages 40 and 41. Discuss picture on page 44. "What toys have you seen in the store windows lately? Tell me with your brush or with scissors and paper."

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Give many exercises in making simple articles from paper and in weaving. Use in this connection, pages 58, 59, 66, 67, 69, or 71.

FOURTH WEEK. Conversations based on pages 38 and 39. "What are you going to give mother for Christmas? Show me in a drawing." Making of Christmas gifts. Free illustration of Santa Claus, Christmas tree, etc.

Outline for the Month of January.

FIRST WEEK. Neutral washes to represent night. Review exercise on page 4, modifying foreground to represent snow at night. Conversations based on the moon—its beauty and its use in lighting the dark world. Vary these exercises with further drawing and paper cutting of toys received at Christmas. Pages 40, 41, and 45.

SECOND WEEK. Exercises with the glass prism, to form rainbow colors on school-room wall. Conversational lessons based on pages 54 and 56. Teach children names of colors in color chart, on page facing page 54. Give exercise in color-blending called "stained glass." Pages 55 and 57.

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THIRD WEEK. Further exercises in stained glass effects, for practice in color-blending. Vary with toy drawing (pages 42 and 43) and with paper cutting or free illustration of Mother Goose rhymes, etc. See pages 26, 32, and 36.

FOURTH WEEK. Continued exercises in color-blending. Give soap-bubble lesson, preceded by the blowing of bubbles, pages 62 and 63. Vary with exercises from living animal, such as cat and dog. See pages 34, 35, and 36. Language lesson based on page 37.

Outline for the Month of February.

FIRST WEEK. Painting of Japanese lanterns, or other Japanese toys. Pages 46 and 47. Vary with exercises from dramatic action, such as those suggested on pages 31 and 33.

SECOND WEEK. Exercises in color-blending, either by means of sunset skies, stained glass, soap-bubbles, or Japanese lanterns. Actions of the figure expressed by lines. See page 28. Render such exercises in large size, on blackboard, or with crayon or charcoal on large paper.

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THIRD WEEK. Dramatic action lesson of children marching, after suggestion on page 30. Connect with stories of Washington's boyhood. Free illustration of other scenes in Washington's life. Children draw or paint flag, slightly draped.

FOURTH WEEK. Conversational lessons on sphere, cube, and cylinder, as suggested on pages 48, 49, and 50. Children trace and cut circles, and make toy parasol. Page 51. Free illustration of winter sports and occupations.

Outline for the Month of March.

FIRST WEEK. Draw and paint from budded twigs, especially those of the pussy willow. Children watch the swelling of the buds from day to day, and draw to express their changed shapes. Page 25. Free illustrative drawing of "wind" pictures. Making of windmill (page 61). Various signs of spring used as basis of drawing lessons.

SECOND WEEK. Continued drawing or painting of budded twigs. Page 25. Painting of tulips, if they can be procured. Page 22. Clay-modelling of bowl and flower-pot, pages 64 and 65.

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THIRD WEEK. Tree buds and leafy twigs. Making of kite; free illustration of experiences in kite-flying time, or of other games or occupations. Planting of beans in flower-pot. Paint tulips or radishes.

FOURTH WEEK. Sprouting seeds and first leaves on tree twigs, in silhouette, making many different studies as growth progresses. Pages 24 and 25.

Outline for the Month of April.

FIRST WEEK. Early spring flowers, in silhouette or in color. Review color chart. Paint tulips, daffodils, crocuses, etc. Teach children the names of colors found in these and other bright flowers and their leaves. Pages 22 and 23.

SECOND WEEK. Conversational lesson based on page 14. "Who has gathered flowers this year? Where did you go? What did you find? Tell me about it in a picture." Give similar exercise in free illustration, using charcoal or crayon.

THIRD WEEK. "Here comes the green grass again, 'creeping, creeping everywhere.' Let us paint the beautiful blue sky, and the fresh green

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grass." Review pages 1, 2, and 3, and teach "dropping in" of distant trees, as shown on page 6. Use pages 7 and 8, for suggestions as to variety in the work.

FOURTH WEEK. Spring flowers and spring landscapes. Give paper cutting or drawing for "Jack and Jill" exercise suggested on page 9. Make May basket. Page 68.

Outline for the Month of May.

FIRST WEEK. Spring landscape, showing distant trees, spring flowers, and tiny plants from sprouted seeds. Vary with exercises from dramatic action, involving use of some animal.

SECOND WEEK. Paint a "marine" scene in color and in grays. Relate to pages 4 and 5. Paint from birds, if possible, and from hen and chickens. Give exercises in clay-modelling as suggested on pages 48, 49, 50, and on pages 64 and 65.

THIRD WEEK. Spring landscape in sunset coloring. Watch growth of plants in window boxes, and paint in green wash or in silhouette.

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Free illustration of out-door games and occupations.

FOURTH WEEK. Review stained glass or soap-bubble exercises. Continued work from flowers. Studies from birds, insects, and animals.

Outline for the Month of June.

Children completing the first grade work at this time should be able to read freely the lessons of the book. The teacher should review any part of the work which she thinks the children might take with profit. The illustrations will furnish suggestions for many exercises not worked out in the book or in this outline. Remember that the establishment of good habits of work, a large, free manner of handling the brush and the crayon, willingness to attempt expression of any idea which may be presented, and the growth of observation are all more important considerations than the number of exercises rendered. It is not how much the children can do, but how thoroughly and well they can do a few simple things.

COURSE OF STUDY IN ART SECOND YEAR IN SCHOOL

The text in Book II will be easily read by children in second grade. Points brought out in the text should be discussed with the children, and every effort made to relate these points and the illustrations to the children's own experience and observation. Other points will be developed by the discussion, and many other illustrations of the subject in hand should be brought in, as opportunity permits. The use of photographs from nature, reproductions of paintings, and illustrations in books and magazines will enrich the imagination, quicken observation, and add to the general culture of students, both young and old.

Outline for the Month of September.

FIRST WEEK. Children will enjoy making the acquaintance of the new book. Take the time of one or two lessons for a discussion of the pictures, recalling the lessons and exercises of last year. Anything that can be done to stimulate or cultivate the child's interest in the work represented by this book will have its inevitable influence on the work of his hands. While much practice with materials is necessary, the teacher need not feel that the children must draw at every lesson. Conversational lessons of the right kind are as vital to development as actual practice with brush or pencil.

Direct discussion to the idea suggested on page 1. Give review exercises in the simple landscape

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effects of the first year, involving blue sky, green field, and distant trees. Do not proceed with the added difficulty of page 2 until these first steps are well taken.

SECOND WEEK. Landscape washes involving water in the foreground. Page 2. Show children other illustrations, if possible, in which a lake, pond, or pool appears. "Have you been to the lake, the ocean, or a river this summer? Do you remember how the water looked on a bright summer day? Did you see bushes or trees on the farther shore? Try to paint a picture of what you saw." Use paper not smaller than 6" x 9", and try a still larger size when the children are able to put the washes on well.

THIRD WEEK. Fall flowers, weeds, and grasses painted in color. Use pages 14 and 15. Children study illustration of dandelion, read the lesson, and paint from studies arranged by the teacher. Use clovers, sunflowers, or any available bright flowers. Adapt paper to size and shape of flowers used.

FOURTH WEEK. Simple landscape washes with touches of autumnal coloring in foreground

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and in distant trees. Study pages 2 and 3. Discuss change of coloring observed out of doors. "How can we give a touch of russet or gray-red to grass? By adding a little red to our green foreground. Let us try it."

Outline for the Month of October.

FIRST WEEK. "Trees in October are very beautiful. They show us gorgeous coloring, and we shall enjoy painting the bright hues. We must study shapes of trees very carefully, for no amount of bright color will make a bad shape truthful or beautiful." Use pages 4 and 5. Direct children's attention to trees whose shapes can be clearly seen against the sky. Try to get them to make silhouettes and charcoal mass drawings from direct observation and from memory. Show pictures of trees. To quicken interest let them paint trees in full color, on damp paper, without landscape environment.

SECOND WEEK. October landscape in color. Use page 6. Discuss trees seen by children. Show other illustrations. Paint on 9" x 12" paper, studies involving blue sky, green foreground touched with reddish brown, distant trees,

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and a fine large tree rising against the sky. Teacher may use large "finder" on children's sketches, showing them how to find the most beautiful part. These selections may be cut out and mounted. Vary landscape work with studies of chrysanthemum or other fall flower in color and in silhouette. See pages 17 and 18.

THIRD WEEK. October landscape continued. Vary lessons with silhouettes of grasses and grains, or with color studies of bright berries or twigs of autumn leaves. In this connection use pages 16 and 19.

FOURTH WEEK. Study fruits growing from their twigs—by fruits we mean not only such things as apples and grapes, but any seed or nut that the plant or tree produces. Use pages 16, 20, 22, and 24. Gather many seed-pods for further work in November.

Outline for the Month of November.

FIRST WEEK. Further study of seed-pods, cattails, and dried grasses and sedges. Make drawings on paper adapted to size and shape of specimen. Children save their best exercises to

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be used, later, in simple designs, as suggested on page 58. The dominating thought of the nature work at this time should be the harvest idea—the gathering of fruits, vegetables, grains, and nuts for winter food. Draw and paint pumpkins, squashes, apples, nuts, and berries—any material which nature affords.

SECOND WEEK. Study of bare trees, from observation and from pictures. Use page 7. Children make brush or crayon studies from trees seen from the windows at home, and bring sketches to school. “Who can tell what kind of a tree this is? How do you know? We can tell the different kinds of trees by noticing the growth of their trunks and branches.”

THIRD WEEK. November landscape, involving sunset or cold gray sky, low-toned foreground, distant bushes or trees, and near tree, lifting its bare branches against the sky. Use color, or work in neutral values as teacher thinks best. These studies may also be done in charcoal mass. Make of large size, using 9" x 12" paper. Teacher afterwards selects with large finder the most interesting part, cutting out and mounting a few of the best, and working before the children.

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FOURTH WEEK. Conversational lesson based on page 21. Discuss the "life" of the apple; its journey from orchard to fruit-stand or cellar; its uses. Relate to personal experiences. Children write short stories or exercises from material developed by conversation. Connect further work of week with Thanksgiving.

Outline for the Month of December.

FIRST WEEK. If there is snow, give simple landscape effects involving sunset sky and foreground of paper slightly tinted with gray-violet, as on page 11. Do not introduce the life element until these washes can be neatly put on. Vary work with lessons in folding of sled, etc., and with free illustration of topics appropriate to the season, or similar to those suggested on page 37.

SECOND WEEK. Conversational lessons regarding preparations for Christmas. Making of simple gifts, such as those shown on pages 58, 67, and 69. Draw: "What I shall give to mother for Christmas." "What I would like for Christmas." "What I saw in a store window." "A picture of Santa Claus."

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THIRD WEEK. Painting of Christmas tree in winter landscape, Page 10. These and similar landscape washes may be used as decorations for blotters, calendars, book-covers, book-marks, and a hundred simple articles which may be made from a good quality of white or tinted paper, by the children. Each child should make at least one gift, for some one at home.

“There’s none so poor but he may give;
None so rich but may receive.”

FOURTH WEEK.

“Christmas work and Christmas joys
Fill the hearts of girls and boys.”

Outline for the Month of January.

FIRST WEEK. “What did you get for Christmas? Show me with your pencil.” Use pages 38 and 39, as suggestions for conversational lessons to precede illustrative drawing. Arrange simple groups of toys, or single toys of sufficient artistic interest to be drawn or painted. Page 44 suggests an excellent idea.

SECOND WEEK. Further study of interesting objects, such as are shown on pages 42 and 43. Arrange groups to show light and dark

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contrasts. Children assist in selecting for a group objects that seem to belong together. Vary these lessons with industrial exercises. It will be an excellent plan to make the furnishing of a play house with paper furniture the basis of many lessons in industrial work. See page 62. The rug shown on page 70 may be carried along as the industrial work for several weeks.

THIRD WEEK. Making of simple design for wall-paper for play house. See page 63. Use water-color or colored crayon, and show many simple designs, from which children may get ideas. Also make design for floor covering. Follow directions given on page 59.

FOURTH WEEK. Snow landscapes, in neutral gray or in color. Use page 11 for suggestions. Introduce life element, as children take great interest in illustrating skating, sliding, etc. Vary work with industrial exercise, such as making of stove or table, pages 64 and 65.

Outline for the Month of February.

FIRST WEEK. Give lesson suggested on page 27. Precede by dramatic action and by a

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lesson in which the figure is used without landscape environment. Children should draw or paint the dramatized action—not the picture in the book. The same idea may be carried out in neutral grays. Vary with industrial exercises, such as making of settee, page 66.

SECOND WEEK. Further study of life, after dramatic action or from memory, as suggested on page 29. Use ink for silhouettes, or cut from paper, as illustrated in rhyme on pages 34 and 35.

THIRD WEEK. Actions of human figure expressed by line. Use page 28. Children give dramatic action of running, jumping, sitting, climbing, etc., then try to express by means of lines drawn on blackboard or large paper. Vary with illustrative lessons in drawing or paper cutting from stories of Washington's boyhood.

FOURTH WEEK. Further study of life and action. Use pages 30, 32, and 33. The "gold-fish" exercise has been given with great success. The children paint the fish, and then, when they are nearly dry, wash the blue-green color over them. Do this exercise on large paper.

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Outline for the Month of March.

FIRST WEEK. Pages 48 and 49. Vary with silhouettes from twigs and branches placed in water in the school-room. Children watch the swelling buds and paint or draw them from day to day.

SECOND WEEK. Pages 50 and 51. Vary lessons with illustrative exercises based on Mother Goose rhyme (see pages 40 and 41), or on topics selected from page 37.

THIRD WEEK. Pages 52 and 53. Vary work by asking children to make silhouettes of animal shapes, and to repeat them to form borders. See page 57. Apply these decorations in some way similar to suggestions on page 58.

FOURTH WEEK. Pussy willows or other early twigs and tree buds in color. Page 23. Vary with exercises on color chart to review names of color. Page 56. Give exercise in stained glass effects for practice in color-blending. Page 55.

Outline for the Month of April.

FIRST WEEK. Further exercise in color-blending for soap-bubbles or stained glass.

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These lessons are of immediate benefit in flower painting. Use tulips, daffodils, or other bright spring flowers in lessons following these exercises in color-blending.

SECOND WEEK. Flowers or twigs in color. Silhouettes of sprouting seeds or young plants. Vary with illustrative exercises appropriate to the season, as suggested on page 36.

THIRD WEEK. Upon some rainy day in April, give exercise suggested on page 12. Precede by exercise representing a gray day, without the figure. Vary work of week with flower studies. Pages 23 and 25.

FOURTH WEEK. Spring landscapes, involving blue sky, green field, and distance, in fresh spring coloring. Make May baskets.

Outline for the Month of May.

FIRST WEEK. Spring landscapes, involving sunset effects, and "marine" effects. Children might paint to illustrate the following:

"Once I got into a boat,—
Such a pretty little boat!
Just as the day was dawning,

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And I took a little oar
And I pushed off from the shore,
So very, very early in the morning."

Vary the work of the week with illustrative drawing of occupations or games appropriate to the season. See pages 46 and 47.

SECOND WEEK. Paint from hen and chickens brought to school, or from rooster. See page 31. Vary the work with landscape or flower painting, or with other exercises in painting goldfish.

THIRD WEEK. Children may try to find flowers and leaves with which to lay a color circle, similar to the one shown on page 54. Review names of colors. Try to find the different colors at home, in worsted, beads, silks, or ribbons, and bring to school, to match with colors in chart. Vary this work with exercises in representing night effects in neutral washes. See pages 8 and 9. Children might make their own picture, illustrating

"There's a ship on the sea,
And it's sailing to-night."

Use color for this if preferred.

FOURTH WEEK. Conversational lesson based on page 13. "Have you been to a picnic this year? Where did you go? Who was with you?

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What did you do? Tell about it in a picture." When opportunity permits, use page 26 for similar lessons. "Who has been to a circus? Did you see many different animals? Draw or cut the different animals you saw there." See page 32.

Outline for the Month of June.

The last weeks of the school year afford an opportunity for a review of any line of work the teacher thinks might best be taken. Or, the children may emphasize some particular line of constructive design, such as clay-modelling. It is hoped that many schools will introduce clay-modelling upon a more serious and a much more profitable basis, than has been the custom heretofore. The exercises in modelling given in these books will be of greatest value when the results of the lesson can be fired in a kiln, and thus become durable and portable. Pages 60 and 61 suggest simple and beautiful forms, that may be modelled, decorated, and fired.

COURSE OF STUDY IN ART THIRD YEAR IN SCHOOL

In third grade, children are able to spend some time in the preparation of a lesson, before coming to class. They should be led to work more independently than has been possible up to this time, and should be encouraged to carry out some of the lessons at home, or outside of the class recitation or the school-room. Such exercises as those given on pages 12 and 37 are suggestions for home work.

It need scarcely be said that the illustrations in the books are not to be copied, except where such direction is definitely given. But they are to show the children how certain ideas have been expressed, and to help them to express similar ideas in a similar way. Use all the illustrations available from other sources.

Outline for the Month of September.

FIRST WEEK. Devote a lesson or two to the discussion of the new book. Let children enjoy the pictures, recalling the exercises they did last year. When the books have been examined and enjoyed, lead the discussion back to the pictures of out-of-doors, encouraging the children to talk of their vacation trips, etc. Use page 1 in this connection. Read children the whole of Whittier's "Barefoot Boy." Give review exercises in simple landscape washes, involving blue sky, green field, and distant trees.

SECOND WEEK. Landscape washes as suggested by page 2, introducing a road or pathway, river or stream. Connect this illustration

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with scenes observed by the children, and show other pictures of simple landscapes containing a pathway or a little stream. Use 9" x 12" paper. Teacher may use a large finder before the class, selecting from a few studies the most interesting part, cutting it out and mounting on fresh paper.

THIRD WEEK. September landscape, involving tree in full foliage. Children may practice painting trees by dropping color on slightly dampened paper, before attempting to paint them in the landscape. They may also practice drawing shapes of trees in silhouette, before placing them as elements of the landscape. Study illustration on page 3. Then paint a simple landscape and place in it some particular tree that has been studied.

FOURTH WEEK. Study of the landscape in neutral values. Use page 4. Make many studies of shapes of trees in full foliage, and place within very simple landscape environment. For practice in using gray washes, copy in grays the picture on page 2, making it twice as large. Show many pictures of trees against the sky, and lead children to observation of particular trees.

THIRD YEAR IN SCHOOL

Outline for the Month of October.

FIRST WEEK. Paint from late flowers or weeds, or bright autumn leaves and berries. Use pages 14, 15, or 18. Be sure that the studies are large, simple, and well arranged against backgrounds. Use large paper in shape adapted to shape of specimen.

SECOND WEEK. Grasses, grains, sedges, or any fall growth that is interesting in shape, are to be painted in one or two values of gray. See pages 16 and 17. Try for large size, free handling, truthful shape, and right growth. Teacher may use a large finder in some of the exercises, showing how a drawing is improved by being well placed in a space.

THIRD WEEK. Paint from fruit growing on a twig, as suggested on page 19, or from bright berries, like the bittersweet. Paint sprays of autumn leaves, or make silhouettes from seed-pods. Study a bunch of grapes, growing with its tendril, stem, and leaf. See page 20.

FOURTH WEEK. Paint from pumpkins, or in illustration of Hallowe'en sports and games. Relate page 6 to experiences of children. Let

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them enjoy the humor of the picture, and paint or draw in illustration of similar experience of their own. Use page 7 in the same way. "Have you had a bonfire this fall? Where did you build it? Was it at night? Can you think how the flames looked against the dark sky? Who was with you? Try to tell me in a picture how your bonfire looked." If teacher feels that water-color is too difficult for this exercise, children will enjoy expressing the same idea in charcoal, or with colored crayon.

Outline for the Month of November.

FIRST WEEK. Children paint sunsets, involving the idea of color reflections in the water, as shown on page 10. This work is very attractive to children, and not difficult for them to do with satisfactory results. Try to get them to make observations of sunsets themselves, and to paint from memory of what they saw. Seed-pods, grasses, vegetables, and fruits studied in neutral values and in color.

SECOND WEEK. Conversational lesson on page 5. Connect with children's own experience. Children draw in illustration of some

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nutting expedition, or to show the harvesting of various farm products, for winter use. City children who are without experience in the idea of the page may use page 21 as the basis of a language lesson. Any exercise which calls for appreciation of "the kindly fruits of the earth" will be appropriate at this time.

THIRD WEEK. Large vegetables, such as the squash, carrot, or pumpkin in mass. Simple groups may be arranged, as shown on page 45. Use stories of early Colonial life as basis for illustrative drawing lessons. Paint the Mayflower at sea.

FOURTH WEEK. Same work continued. Let the thought of Thanksgiving and the harvest time be the basis of the week's work.

Outline for the Month of December.

FIRST WEEK. Study the growth of trees, without leaves, after idea suggested on page 8. Lead children to study particular trees, seen from the windows, or on the way to school. Make large drawings, using brush and ink or crayon. Begin industrial work, which may be used for Christmas gifts, as box on page 69.

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SECOND WEEK. Winter landscape in neutral values, as shown on page 9. Paint winter sunsets in color. Study and paint evergreen trees in winter landscape. Industrial work for Christmas gift—picture mount, page 70.

THIRD WEEK. Make Christmas gifts. See suggestions on pages 72, 73, 74, 75, and 79. Calendars.

CHRISTMAS.

God bless all givers and their gifts
And all the giftless, too,
And help them by whatever shifts
Their kindly will to do.
When seasons, which our hearts expand,
Our purses fail to fill,
A word, a smile, a clasp of hand
Shall carry our good will.

Let him who hath his plenty share,
And him who lacks, his lack.
Give, each one, what he may, nor care
What recompense comes back.
If only love his heart shall swell,
And kindness guide his hand,
His Christmas he shall keep as well
As any in the land !

Out greed ! Out guile ! Out jealousy !
Out envy ! Out despair !
Come hope ! Come faith ! Come charity !
And ease the pains of care.
Come Christmas with thy message dear
And all thy gentle mirth
To teach that love shall cast out fear
And peace shall reign on earth.

EDWARD S. MARTIN.

THIRD YEAR IN SCHOOL

Outline for the Month of January.

FIRST WEEK. Pages 64, 65, and 70. For the decoration of the calendar, use a winter landscape in three values.

SECOND WEEK. Conversational lessons based on pages 38, 39, and 41. Talk with the children about toys received for Christmas. "Who can bring a box of tools to school? Who has a set of baking dishes? We can arrange many interesting studies from our toys." See suggestions on pages 42 and 43.

THIRD WEEK. Further drawing of toys, choosing those which express, in miniature, a dignified occupation, following out the idea suggested on pages 38 and 41. Children may memorize "The Land of Counterpane," and enjoy the illustration for the poem, on page 39.

FOURTH WEEK. Paint simple groups of Japanese lanterns as suggested on page 46. Arrange groups so that entire shapes of lanterns are seen, for first work. Small lanterns suspended in shallow pasteboard boxes standing on end are best for this work. There should be a group for

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every other aisle. Other Japanese toys may be drawn or painted, as on page 47.

Outline for the Month of February.

FIRST WEEK. The work to be emphasized this month is drawing from animal and human life. Any pet animal may be brought to school, and drawn in many different attitudes and positions. See suggestive illustrations on page 33. Vary this work with lessons from type forms. Page 48.

SECOND WEEK. Study pet rabbit, brought to school. See page 34. Make studies in silhouette and in values. After practice of this kind, place rabbit in landscape. See suggestion on page 35. For form study, use page 49.

THIRD WEEK. Give exercises in figure drawing, after dramatic action, as suggested on pages 26, 28, and 29. In this connection, scenes from the Life of Washington might be enacted and drawn, such as "Playing Soldier," "Chopping down the Cherry-tree," etc. For form study, use pages 50 and 51.

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FOURTH WEEK. Arrange some interesting costume study similar to that on page 27, and let children try to paint it with water-colors, or draw it in colored crayons. The action of the pose or character may be repeated many times, as the children work. In all this elementary figure and animal drawing, the idea is not the definite study of the proportions of the figure, but the expression of the life, action, and characteristic attitudes of the subjects studied. Pages 52 and 53 for formal work.

Outline for the Month of March.

FIRST WEEK. The costume pose studied last week may be placed in a landscape, as on page 30. The idea represented in the costume must, of course, be carried out in the landscape. For instance, a fishing pose, or Red Riding Hood, would demand a very different environment from the one given on page 30. A pretty idea is suggested on page 26. Any game or occupation of the season might be taken as the basis for work of this kind, which is partly from life, partly from memory, and largely from imagination.

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SECOND WEEK. Conversational lesson based on page 54. Relate to color chart. Recall and review exercises in color-blending by making stained glass effects. Make the stained glass window design given on page 55, by working with colors scaled from tulip. Children carry out directions given on page 56.

THIRD WEEK. Further practice in scaling colors. Use the red geranium. Make stained glass effect, using colors found there. Change shape of window.

FOURTH WEEK. Colors scaled from pansy or daffodil. Stained glass effects, using these color schemes. Give exercise suggested on page 12. Discuss the beautiful illustration on page 13. Children memorize poem.

Outline for the Month of April.

FIRST WEEK. Early spring flowers and twigs in values. Page 24. Begin systematic exercises in design. Pages 60 and 61.

SECOND WEEK. Spring flowers and twigs in color or in values. See page 22. Make and decorate book-cover, page 62.

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THIRD WEEK. Simple landscape in spring coloring. Children might try to put landscape on page 63 in color. For exercises in design, carry out directions in lesson on page 63. Review value chart, page 64.

FOURTH WEEK. Value studies from iris or blue flag. See page 25. For design, make lantern, pages 67 and 68. Notice decoration.

Outline for the Month of May.

FIRST WEEK. Paint hen and chickens, or rooster, from life. Page 31. Silhouettes of "farm" animals, when possible. Page 32. For work in design, clay-modelling of flower-pot, page 76. The design for the flower-pot given in the book may be copied, and original decoration applied.

SECOND WEEK. Spring landscapes in color or in values. For design, clay-modelling of casserole. These articles should be fired in order to become of permanent value.

THIRD WEEK. Spring landscape involving tree or shrub in blossom. See page 11. For

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design exercises, make blotters, boxes, or portfolios, and decorate with brush strokes to represent flower or leaf shapes.

FOURTH WEEK. Paint clover, or other way-side flowers. See page 23. For constructive design, make doll's hammock. Pages 80 and 81.

Outline for the Month of June.

General work from nature. Children will enjoy giving this work a tendency toward design by making color scales from garden flowers, weeds, etc., and applying these schemes in various designs. The work in scaling colors and blending in stained glass effects is very valuable, and is intensely interesting to children. More clay-modelling, of the kind indicated on pages 76 and 77, may also be given with profit. Look after the general style and habit of work of your pupils. Are they as ready in this branch of work to leave your guidance and tutelage as they are in the inevitable three R's?

COURSE OF STUDY IN ART FOURTH YEAR IN SCHOOL

This book can be used to the best advantage if a study period is devoted to the preparation of the lesson, as is usual with other subjects in which a text book is supplied, such as arithmetic, reading, spelling, etc. Many of the lessons can be carried out by the pupil unassisted by the teacher, and the results brought to the class for criticism and discussion. The educational advantage of having children work more independently than has been possible where the teacher or supervisor was the sole source of information, will not be questioned.

Outline for the Month of September.

FIRST WEEK. Devote the time of one or two lessons to a discussion of the new book with the pupils. Let them talk freely about the pictures, recalling experiences or associations of their own that the pictures seem to suggest. Much of the work will seem familiar to the children and some of it will be new and of fresh inspiration. Do not begin with the painting of an autumnal landscape, as the present season probably does not suggest the coloring in the picture on page 2, but let children read pages 1, 2, and 3, for the sake of learning to make and use a finder. Carry out the directions given on page 3.

SECOND WEEK. Read and enjoy pages 16 and 17. Give work indicated on page 18. Use

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large paper, and draw grasses in life size. Finish week's work with lesson on use of finder. Page 19.

THIRD WEEK. Fall flowers, weeds, grasses, or sedges in color. Sweet pea, clover, thistle, aster, brown-eyed Susan, flowering bean, salvia, are suggestions. Make large, free sketches on paper of good size, and use finder to select most interesting part. Cut and mount selection. Refer to pages 20 and 21.

FOURTH WEEK. Growth of fruits or vegetables, in values or in color. Make large, free drawings, and afterwards improve their composition by using finders. See page 27.

Outline for the Month of October.

FIRST WEEK. Study of the autumn landscape. Page 2. Use picture as basis of discussion as to what children have themselves seen. Show other illustrations. Make simple landscape washes, in autumnal coloring, before attempting tree. Lead the children to definite observation of some beautiful tree and ask them to paint it rising against the blue sky, and growing from the midst of green grass touched with red and brown.

FOURTH YEAR IN SCHOOL

SECOND WEEK. Continued work from October landscape. Work on large paper—9" x 12". Study page 2, and use finders on several sketches. Cut out and mount selections on gray bogus paper.

THIRD WEEK. Shapes and growth of trees in full foliage. Study page 5. Make large drawings of particular trees. In this connection use pages 28 and 29.

FOURTH WEEK. Trees in foliage with landscape background. See suggestions on page 4. Use ink, crayon, or color. Or, give studies of bright berries, as on page 20, or of large growths bearing seed-pods, such as milkweed, cattail, or any weeds of interesting color, size, and shapes. Sometimes large Manila paper—12" x 18"—is successfully used in this grade for brush studies from this kind of material. See General Suggestions. Use page 7 for conversational and illustrative work.

Outline for the Month of November.

FIRST WEEK. Let children read and enjoy pages 44 and 45. Call attention to the pencil

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rendering in the sketch on page 44. Sketch some simple bowl or jar in four different mediums, after study of pages 46 to 49.

SECOND WEEK. Fruits and vegetables combined with appropriate manufactured articles. This is legitimate still-life study. See page 50. Use charcoal mass or brush and neutral water-color, or make large outline studies.

THIRD WEEK. Studies from barrels, baskets, boxes, and large vegetables, such as the Hubbard squash and the pumpkin, using the accented line. Use large paper and soft lead pencil or crayon outline. Study page 54.

FOURTH WEEK. Single objects or groups arranged from such objects as are illustrated on page 51. Or, children decorate cover for program of Thanksgiving exercises.

Outline for the Month of December.

FIRST WEEK. Japanese lanterns, in colors or in values. See pages 55 and 56. Give any exercises suggested on page 57 for review or for home work. Call attention to the group used as a tail-piece on page 57.

FOURTH YEAR IN SCHOOL

SECOND WEEK. The work on Measuring and Planning (Geometry) given in this book may be taught with best results in connection with the making of simple objects from cardboard or paper. Children should make the tools, for which directions are given on page 67, and carry out the exercises given on pages 68 to 71, either with these home-made instruments, or with compasses and rulers. The geometric problems given may be applied in the making and decorating of pen-wipers, blotters, boxes, book-covers, calendars, memorandum tablets, etc., as well as on the articles described and suggested on pages 72 and 73. See also pages 87, 88, 89, 90, 91, 93, 94, 95, 97, and 98 for suggestions as to other decorative elements and constructive designs which may be used in the making of articles suitable for Christmas gifts. The possibilities of tinted and colored papers of good weight and quality are almost without limit in carrying out work of this kind. The pages referred to give a wide range of articles which might easily be constructed in the school-room, but the wise teacher will select only one or two of these articles to be made and decorated. It will be best, for instance, to have each child make

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a case for newspaper clippings and a box, card-case, or court-plaster case, than to allow each child to make a different article.

THIRD WEEK. At Christmas time, children often desire to use lettering in some decorative way. A simple alphabet is given on pages 74 and 75, with directions for planning and drawing the letters. Avoid elaborately decorated letters, or letters whose poor proportions are disguised by means of many flourishes. The alphabet given is simple, is definite in its proportions, and is a satisfactory one for general use. See that every child is able to make a simple gift, or neatly letter a Christmas greeting for some one at home.

Outline for the Month of January.

FIRST WEEK. Study of bare trees. See page 6. Work from observation of growth of trees and from pictures of trees in winter. Make large studies in crayon, brush, or charcoal. Try to get children to draw trees seen from the windows at home, and bring the drawings to school. "Who can name this tree? How do you know it? How many pictures of elm-trees have we in our exhibit?"

FOURTH YEAR IN SCHOOL

SECOND WEEK. Study of winter landscape, with sunset effect on snow. See page 8. Study of winter landscape in values. Page 9. Do not copy illustrations in book, but work from actual scenes or from descriptions. For home work, use selection from page 15.

THIRD WEEK. Perspective. Children read and enjoy, and possibly memorize poem on page 58. Make sketches from object similar to illustrations on page 59. Study pages 59 and 60.

FOURTH WEEK. Draw from object similar to that shown on page 61. Make two sketches in one lesson. This is more of an exercise in *seeing* than the definite teaching of the principle of converging lines. Give lesson on page 62.

Outline for the Month of February.

FIRST WEEK. Read and discuss page 63. Refer to sketch on page 54. "Is this a wash-drawing or a pencil-sketch? How do you know?" Read page 65. Call attention to the ellipse shown in font, the beauty of its proportions, the thickness of the rim, the apparently greater

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distance between inner and outer edges shown at the ends of the ellipse, etc.

SECOND WEEK. Begin study of Life and Action. Read and discuss pages 30 and 31. Call attention to beauty of illustration and mode of rendering. Arrange a "costume" pose and paint with very simple landscape environment, as on page 32.

THIRD WEEK. Different positions of the same pose. Page 33. Pose drawing in three different stages. Page 34. Make large sketches, working rapidly and drawing with crayon or charcoal.

FOURTH WEEK. Study definite proportions of the figure. Pages 35 and 36. Study and draw hands and feet. Page 37.

Outline for the Month of March.

FIRST WEEK. Introduce study of an animal in connection with figure. Page 38. Make in large size. Show light and dark effects, as in illustration.

FOURTH YEAR IN SCHOOL

SECOND WEEK. Actions and attitudes of animals. Study from dog at school and at home. Pages 39 and 40.

THIRD WEEK. Read and discuss page 41. Make wash-drawings of pigeons.

FOURTH WEEK. Read and discuss page 42. Show other reproductions of masterpieces expressing ideas of life and action. Give exercises selected from page 43 for review or for home work. Call attention to tail-piece on that page, and note its relation to thought of chapter.

Outline for the Month of April.

FIRST WEEK. Study and draw tree buds. See page 23. Make sketches with charcoal, crayon, or soft lead pencil. Sketch from several different growths, at several different stages.

SECOND WEEK. Draw from whole plants of wild flowers, as suggested on page 25. Make wash-drawings, pencil or charcoal sketches. If outline sketches are used, recall the accented line, illustrated on pages 25, 26, 54, 89, etc.

THIRD WEEK. Paint a blooming plant,

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growing in a flower-pot. See page 52. Or, use stalk or plant of geranium, page 24. Express either study in neutral values, as a second step. See lesson on page 53.

FOURTH WEEK. Paint landscape in spring coloring. See page 14. Use apple-tree in bloom, or any flowering shrub, or if this is too difficult, use simple washes in spring coloring to express blue sky, green field, distance, and pool of water or pathway in foreground. Or, paint in neutral values "A Rainy Day." Or, paint a spring sunset. Or, paint in illustration of the following:

"My heart leaps up when I behold
A rainbow in the sky."

Outline for the Month of May.

FIRST WEEK. Review color chart. Study page 79. Study page 80, and carry out suggestions of that lesson.

SECOND WEEK. Definite work in design. Study pages 81 and 82. Carry out exercises as there directed.

THIRD WEEK. Further work in space division. Express areas in values. Page 83. Copy

FOURTH YEAR IN SCHOOL

simple gingham designs or Scotch plaids. Page 84.

FOURTH WEEK. Design for stained glass window in color and in values. Pages 85 and 86.

Outline for the Month of June.

FIRST WEEK. Flowers in different positions. Page 22. How to obtain shapes from nature for use in design. Page 89. Applications. Page 90.

SECOND WEEK. Many exercises in decorative design can be given, as suggested on pages 87 and 88. Or, flowers from nature may be painted, as on page 21, their colors scaled and these colors used in carrying out some decorative or constructive work. See pages 92 and 93.

THIRD WEEK. Draw an interesting street scene in your town, after studying the text on page 12 and noticing the illustrations on page 13. Discuss the beautiful composition on page 11.

FOURTH WEEK. Any exercises omitted in work of year, that do not depend for their value on a particular season.

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Note: The authors of Book IV and of this outline for its use, are well aware that not all the work given can be accomplished in the average fourth grade. The fact that no one person or no group of persons can map out a course of lessons to be followed in a locality not familiar to that person or group needs no argument. Every supervisor must adapt the book and the outline to local needs. If this were not so, there would be small need for the supervisor. But the attempt is made in this outline to show the author's ideas as to the proper sequence of subjects and of lessons.

In many cases it will be better to omit the work of certain weeks altogether, giving more time and practice in lessons not satisfactorily accomplished by the children. Just which lessons may best be omitted and which subjects best be expanded must be determined to fit the needs and conditions of particular cases.

Exercises in basketry, raffia weaving, and clay-modelling suitable for this grade are given on pages 94, 95, 96, 97, and 98. It is not possible to indicate the time of year when such work may best be done, or to determine, without knowing local conditions, how much time should be devoted to this phase of art education. In some schools, one hour a week is devoted to manual training of this kind. This time is not taken from the usual time given to the drawing lesson.

COURSE OF STUDY IN ART FIFTH YEAR IN SCHOOL

It is hoped that the time is not far distant when instruction in art will be looked upon as an element in education equal in importance to instruction in reading or in arithmetic, and will share equally with these studies the time and energy of both teacher and pupil. A daily study period and a daily recitation are accorded to those studies classed under the head of "essentials." While the program of the average school will at present scarcely permit this apportionment of time for art instruction, a step in the right direction will be taken if the pupil is given some time with his text book before coming to class. He should "study his lesson" in this as in other subjects. The recitation will then be much richer in results for all concerned.

Outline for the Month of September.

FIRST WEEK. In order to introduce in a general and an interesting way Book V and the work which it represents, let pupils read by themselves and discuss in class the work of the first chapter on Out-of-Doors, pages 1 to 14. The regular work in landscape will not be taken up until October, but the text of the first chapter, read and discussed as lessons in literature or in nature study would be treated, will be a good introduction to page 16 and the lessons which follow, on fall flowers, grasses, fruits, etc.

SECOND WEEK. Study and discuss page 16. Draw from fall flowers in neutral values, as directed

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in lesson on page 17. Thistle, clover, aster, golden-rod, or mullein may be used instead of garden flowers, if preferred.

THIRD WEEK. Flowers in color. Page 18. Use any flowers, weeds, or grasses that seem to illustrate the thought of the lesson. Try the expression of some of these colors in neutral values. Page 19.

FOURTH WEEK. Paint or draw from twigs or branches bearing fruit, vegetables, or berries. Grape, pear, tomato, corn, crab-apple, bittersweet, and woodbine are a few of the many growths which may be chosen for this work. Work on very large paper—12" x 18"—and use a finder to improve compositions. Study text and illustrations on pages 22 and 23.

Outline for the Month of October.

FIRST WEEK. Brush studies of grasses, sedges, large weeds, or plants bearing seed-pods, studied in silhouette or in neutral values. See pages 24 and 25. A new use of the finder, somewhat more difficult but of greater educational value than the one already made familiar to pupils,

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is given on page 25. A long hatpin is used to hold the finder in front of the specimen, in such a way as to permit the part selected to be seen through the opening.

SECOND WEEK. Study of the landscape. Memorize the quotation on page 1. Study the head-piece on that page. Study pages 2 and 3. Carry out exercises as there directed. Express simple landscape in values. See page 4. Do not copy the illustration on this page, but draw from actual observation of nature, or from selections from other pictures.

THIRD WEEK. October landscape in color. See page 5. Carry out directions given in that lesson. Work on 9" x 12" paper, and use finder to select an interesting composition.

FOURTH WEEK. Shapes of trees. See pages 6 and 7. Study real trees when possible, and encourage home sketching of trees seen from windows. Show many photographs of trees.

Outline for the Month of November.

FIRST WEEK. If season permits, continue study of shapes of trees in foliage. Render in

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pencil, charcoal mass, or color. Add very simple suggestion of landscape environment. Page 8. Use pictures of Corot, Harpignie, Inness, or reproductions of any other good paintings. If trees in foliage are not available at this time, give exercises in choosing shapes of pictures. Pages 12 and 13. In connection with study of trees, use pages 26 and 27.

SECOND WEEK. Begin study of still life, or "Beauty in Common Things." Read and discuss pages 41, 42, and 43. Give simple groups of fruits and still-life forms, or of bright colored vegetables, such as pumpkins, onions, peppers, etc. See page 47. Study principles of grouping given on page 46.

THIRD WEEK. Single still-life objects in values. Page 44. Groups of light and dark objects in values. Page 45. Make in large size, using charcoal or crayon mass, or neutral washes. Connect these lessons with the thought of the harvesting of fruits and vegetables, and with the Thanksgiving idea.

FOURTH WEEK. Use of accented line in expressing surface and artistic quality. Draw rough baskets, boxes, bags, barrels — any of the

usual receptacles for sturdy vegetables, or for fruits that are to be packed and shipped. Page 48.

Outline for the Month of December.

FIRST WEEK. Still-life studies composed in space. Study page 49. Work in outline or in light and dark values, as seems desirable. Page 50 suggests many exercises that may be carried out at home, or that may be used for review work or for examination problems.

SECOND WEEK. Give exercises in lettering, based on the alphabet on page 69. Study directions for planning and drawing these letters given on page 70. Pupils may letter texts, quotations, etc., suitable for Christmas gifts, using this alphabet of simple style rather than letters of an ornate description. The desire for ornamented letters may be satisfied by the use of initials placed within a space, with a simple decorative feature added — something like the initials used on pages 86, 87, 91, etc. One color may also be used with black.

THIRD WEEK. Pupils plan and make some article for a Christmas gift. An attractive

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blotter and a school-bag are given on page 91. A rattan basket may be woven, following directions given on page 88. The teacher will find many suggestions along this line in the fourth year book of this series. Be sure that every pupil makes of some inexpensive yet artistic material a gift for some one at home. Remember that the value of any study depends upon its contact with human life and its influence upon that life. If concrete examples of art principles enter the home in the form of simple articles well made of suitable material, the effect will be beneficial to public taste, and interest will be quickened in the study which made those examples possible.

Outline for the Month of January.

FIRST WEEK. Begin the study of perspective. Read the poem on page 51. Discuss illustration. Read and discuss page 52. Give test exercises indicated on pages 53 and 54.

SECOND WEEK. Further exercises on the perspective of circular faces and cylindric forms. Page 55. Groups of two objects, placed to express different degrees of distance, and to show

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appearance of edges seen through transparent surfaces, and how this appearance differs when an opaque object hides the edge. Page 56.

THIRD WEEK. Japanese lanterns in color or in values. See page 57. Refer also to Book IV, pages 55 and 56. Pupils will greatly enjoy rendering the lanterns, which always interest them, in color, in neutral washes, and even in crayon or pencil. Use finders on free sketches to select interesting arrangements. Cut out and tastefully mount selections made in this way. For suggestions on mounting, see page 87.

FOURTH WEEK. Read and discuss page 58. Show other pictures of towers, steeples, and domes, in which the perspective of circular edges is apparent. "Are there examples of this kind in your own town? Bring to school sketches that will show how some steeple or tower looked when you saw its circular edges far above the eye." Use any of the problems given on page 60, for review exercises or for home work.

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Outline for the Month of February.

FIRST WEEK. Geometry, or Measuring and Planning. Call attention to the design on the opening page of the chapter (page 61). Why is such a design especially appropriate here? Study and discuss page 62. Study page 63 and carry out exercises in ratio there indicated. Study pages 64 and 65.

SECOND WEEK. Laying out the surface of a solid. Page 66. Apply this to pattern making. Page 67. Make and decorate simple box, developing pattern from working drawing. See page 89.

THIRD WEEK. How to plan a geometric decoration for a surface. Page 68. Carry out exercises as directed on that page. If possible, make a portfolio, a book-cover, a card-case, or some article in which a surface decoration of this kind may be used. Refer again to Book IV, for suggestions.

FOURTH WEEK. Begin study of animals, or Life and Action. Read and discuss page 30. Study page 31, and carry out exercises as there directed, working from cat or rabbit brought to school. Work in outline or in silhouette.

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Outline for the Month of March.

FIRST WEEK. "Snap-shots" from dogs. Page 35. Work from dog brought to school, and make sketches of dogs at home. Work in outline or in mass. Show light and dark "spotting" when subject suggests this treatment. Use all the fine drawings of animals you can get, such as the Carton Moore Parke books on birds and animals.

SECOND WEEK. If opportunity permits, paint from birds or insects. See pages 32, 33, and 34. If a parrot cannot be obtained, a hen or a rooster with feathers in warm coloring will do as well. If in the early spring, frogs or crayfish can be obtained, use these. See in this connection, illustration on page 29. Goldfish in a globe will also afford opportunity for a delightful lesson. See Book II, page 30.

THIRD WEEK. Study of figure. Page 36. Make silhouettes or outline drawings while model is in action, as indicated on page 36. Study page 37, and make sketches from a pose, working by these stages. Make sketches of large size, using charcoal or crayon.

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FOURTH WEEK. Study the bending figure, or figures engaged in some common occupation. Page 38. Work in large size, using outline or mass as subject suggests. Show pictures bearing on this part of the work, such as Millet's "Sower," "Knitting Shepherdess," "Girl Knitting," etc. Note the absence of detail in these pictures, and the emphasis given to proportion of masses.

Outline for the Month of April.

FIRST WEEK. Figure with landscape background. See page 39. Carry out directions of this lesson, working in neutral washes or in color. Simple objects with very slight suggestion of landscape will be safest. For ideas see Book IV, page 32; Book III, pages 12, 26, and 27; Book II, page 12. Use as options any of the exercises suggested on page 40.

SECOND WEEK. Draw from budded twigs. Page 21. Use brush or pencil, color or neutral values. Arrange these sketches within suitable enclosures. Read the poem on page 15. Study illustrations on page 11. Relate to present season.

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THIRD WEEK. Spring landscapes in color, or use page 9 if local environment makes such a lesson of vital interest. The sketches there given may easily be rendered in color. Or, work from spring flowers, whole plants of wild flowers, stalks of blooming geranium, potted plants, such as the hyacinth, or from tulips or daffodils. Use color.

FOURTH WEEK. Begin definite lessons in design. Discuss illustration and quotation on page 71. Read and discuss page 72. Review value chart, page 73. Study text. Scale values used in upper sketch on page 10. Locate these values in the value scale. Do the same with the lower sketch on page 10. If there is time, let children make a day scene in three values from the upper end of the scale, naming the values used, and a night scene in three values from the lower end of the scale.

Outline for the Month of May.

FIRST WEEK. Study page 74. Review color chart. Find and bring to school, flowers and leaves to match the colors in Chart A — as the

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buttercup for yellow; the nasturtium for yellow-orange; the tulip for orange; the poppy or scarlet geranium for red-orange; the rose or a carnation for red; the clover for red-violet; the violet for violet; the bluebell for blue-violet; the forget-me-not or bluet for blue; pine needles or cedar for blue-green; leaves of clover for green; Jack-in-the-pulpit for yellow-green. Study page 76. Make a simple design using orange and blue, grayed.

SECOND WEEK. Draw the marsh-marigold or any similar flower in different positions, as directed in lesson on page 20. Study page 78. Using some shape found in lesson on page 20, make in a four-inch square or circle a design illustrating one of the four kinds of balance explained on page 78.

THIRD WEEK. Draw leaves in different positions—as shown on page 21. Study page 79. Using a leaf shape, make a border or rhythm. If possible, apply this in the making of some article, as suggested in the lower illustrations on page 79. Apply leaf or flower shapes in carrying out the exercises given on pages 80 and 81. In all cases where it is possible, let these decorations be applied in the making of some simple article.

FIFTH YEAR IN SCHOOL

FOURTH WEEK. Sources of color schemes. See page 82. Scale colors found in any spring flower, or from bright feathers brought to school by the children. Use color schemes thus found in making designs. See page 83. Use any of the design ideas given on pages 78 to 81 for shapes or units which may be carried out in color. Clay, paper, or cardboard may be employed as materials in the construction of articles to which these decorations may be applied. Look through Book IV for ideas as to simple articles easily made in the school-room.

Outline for the Month of June.

FIRST WEEK. Cut vase forms from paper. See page 84. Apply blended washes in color from color scheme found in nature, or, decorate vase forms with simple rhythms, as shown on page 80, using two grayed complementaries. Or, omit vase form designs, and give lesson on making a balanced design from growth of flower, as given on pages 86 and 87.

SECOND WEEK. Other sources of color. Read and discuss page 90. Children may bring

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to school pieces of cloth, calico, silk, or woollen which they think show tasteful color combinations. Give lesson in drawing from spray of leaves or a flower growth. Use page 92 in this connection.

THIRD WEEK. Read and discuss page 93. Make simple landscape sketch to illustrate vertical and horizontal effects. Read text on page 94. Study illustration. Study text on page 95, and make simple sketch of two objects, as lesson directs.

FOURTH WEEK. Decoration of a program for "Last Day," or graduation exercises.

NOTE: As stated in the note following the outline for fourth year, the teacher will find it necessary to adapt the book as here outlined to the capacity and requirements of her own pupils. The plan herewith presented is only one way of using the book—there are many others. If too much work is presented in this plan, some of the lessons, particularly in Design, can easily be carried over into the sixth year.

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